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8th Annual Ashland Independent Film Festival



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## ON THE COVER

Filmmaker and "art car" aficionado Harrod Blank are featured in the Ashland Independent Film Festival documentary *Automorphosis*. Blank and his "Cameravan" will be seen around town during the festival April 2-6.

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# JEFFERSON MONTHLY

## CONTENTS

MARCH 2009

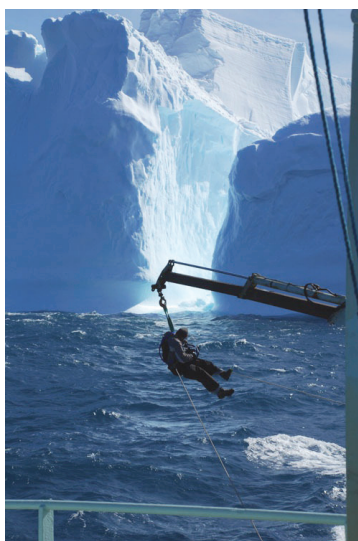
### FEATURES

#### 6 8th Annual Ashland Independent Film Festival:

Filmmakers, Oscar® Nominees and Winners, Garrison Keillor, the Beatles, Cirque de Soleil, Elvis Mitchell, Bela Fleck, the Klamath River and More

*By Tom Olbrich*

The acclaimed Ashland Independent Film Festival (AIFF) returns to the Varsity Theatre, Ashland's Historic Armory and the Ashland Springs Hotel, April 2-6 for its eighth annual, five-day showcase of independent filmmakers and their latest works.



Environmental activists travel to the Antarctic Ocean to stop Japanese companies from hunting whales in *At the Edge of the World*.

### COLUMNS

#### 5 Tuned In

*Ronald Kramer*

#### 9 Jefferson Almanac

*Diana Coogle*

#### 10 Theater & The Arts

*Molly Tinsley*

#### 12 Inside the Box

*Scott Dewing*

#### 14 Recordings

*Valerie Ing-Miller*

#### 18 Nature Notes

*Frank Lang*

#### 20 As It Was

#### 21 Poetry

*Helen Marie Casey*

### DEPARTMENTS

#### 22 Spotlight

*Karolina Wyszynska*

#### 25 Jefferson Public Radio Program Guide

#### 28 Artscene

#### 30 Classified

Advertisements



Chamber Music Concerts presents one of the few full-time piano trios in the world of chamber music, the Altenberg Trio, on Friday, March 13th and Saturday, March 14th at the SOU Music Recital Hall.



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See page 20 for e-mail directory.



# Tuned In

Ronald Kramer

## Public Radio and the Economy

The new Obama administration believes in noncommercial, public media and, indeed, the President's transition team even drafted a vision for it entitled Public Media 2.0 – meaning that it is time to build new avenues on top of the public broadcasting foundation that the nation has established. I suspect that view rested on the hypothesis that public broadcasting was a far more stable structure than is proving to be the case in the current economy.

With all the current discussion about an economic stimulus package, it's worth noting that public broadcasting has been one of the nation's most successful examples of a model that leverages federal investment. Public broadcasting was "jump started" with the federal government providing about one-third of the operating cost for local stations conditioned on local communities providing the balance of the needed funding. As the resulting system of public stations grew, and local support expanded, the federal share dwindled to the point that the federal government now matches local contributions at less than 8% on the dollar. It's also interesting to note that even the most ardent congressional critics of federal funding for public broadcasting now tune to us for their news – which they readily admit is the best available.

Externally, public broadcasting apparently appeared financially healthy when the Obama transition team penned Public Media 2.0. The primary reason local support for public broadcasting has grown so significantly is that "listener sensitive income" (membership contributions and underwriting) has grown dramatically over the past 15 years. During the economic recessions of the 1980s and 1990s, federal and

other government support were a larger share of stations' total revenues and, as a result, stations were somewhat less affected by an economic downturn than is currently the case.

The Corporation for Public Broadcasting (CPB) has been taking the temperature of local financial conditions at public radio and television stations. The latest figures estimate that the reduction in membership

and underwriting support for local stations over the past 12 months approaches a billion dollars – and is well-more than twice the size of the current federal appropriation for all of public broadcasting.

I'm not suggesting that some belt-tightening cannot be achieved in public

broadcasting – but all of this caused me to begin looking at operating expenses, both at JPR as well as other western networks. These networks grew to cover huge regions largely in response to two Congressional mandates as implemented by CPB. The first was for public broadcasting to achieve universal service (meaning that every American should have access to at least one free public radio and public television signal). Public radio's signals currently reach over 90% of the American people. The last 20% of that has been heavily concentrated in the relatively sparsely populated west – areas which are more expensive to reach and operate in because of geography and population levels.

The second mandate was to diversify programming as much as possible – a goal to which JPR responded many years ago by creating three fully-separate program services.

Those goals were easier to achieve – and to sustain – either when federal funding was growing (or constituted a larger share of

CONTINUED ON PAGE 11

“In our own case, it costs slightly more than a million dollars a year just to turn our transmitters on each morning – a staggering sum.”



# 8th Annual Ashland Independent Film Festival

Filmmakers, Oscar® Nominees and Winners,  
Garrison Keillor, the Beatles, Cirque de Soleil,  
Elvis Mitchell, Bela Fleck,  
the Klamath River and More

By Tom Olbrich

"Ashland reminds you why  
you decided to make films  
in the first place. If there's  
a film festival in heaven  
I'm sure it looks  
a lot like Ashland."

Patrick Creadon,  
Director, *Wordplay* and *I.O.U.S.A.*

**T**he acclaimed Ashland Independent Film Festival (AIFF) returns to the Varsity Theatre, Ashland's Historic Armory and the Ashland Springs Hotel, April 2-6 for its eighth annual, five-day showcase of independent filmmakers and their latest works.

The AIFF continues to gain national attention. The festival's Director of Programming, Joanne Feinberg, was honored at the International Film Festival Summit in December as the top programmer for regional

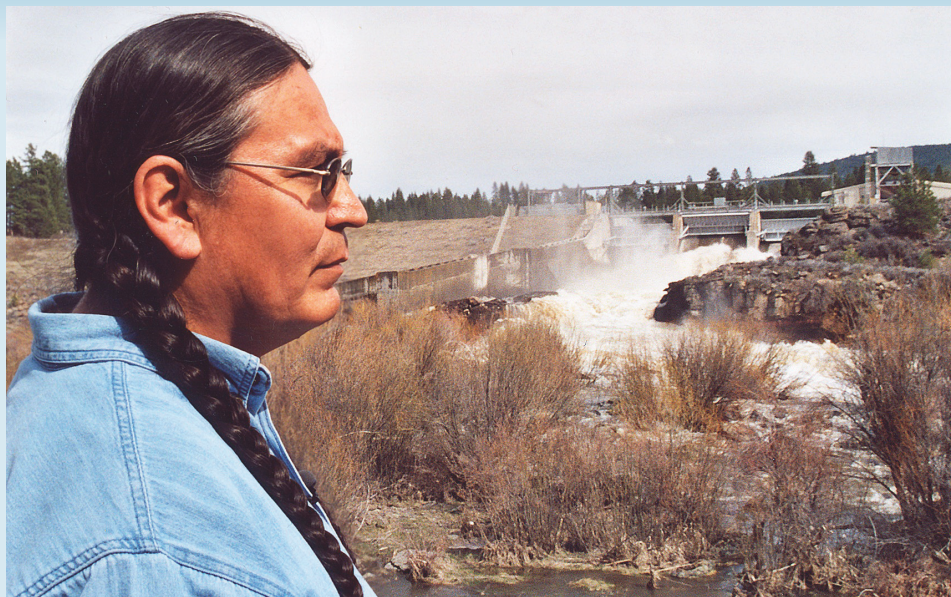
film festivals in North America. Feinberg has been a part of the festival's programming team for five years, leading the effort to bring the best independent films and special guests to Ashland.

Patrick Creadon, director of the acclaimed AIFF documentary films *Wordplay* and *I.O.U.S.A.* said, "Ashland reminds you why you decided to make films in the first place. If there's a film festival in heaven I'm sure it looks a lot like Ashland." Ernest Hardy of the *LA Weekly* visited the festival and described the AIFF as "well on its way



In the film *All Together Now*, Yoko Ono, Sir George Martin, Paul McCartney, and Ringo Starr celebrate with the cast and crew of Cirque de Soleil's *Love*.





(Left) Michelle Williams (*Brokeback Mountain*) stars in the AIFF opening night film *Wendy and Lucy*. (Right) Native Americans of Karuk, Yurok and Hoopa tribes in Northern California fight to have dams removed from the Klamath River in *Upstream Battle*.

to being one of my favorite American film festivals, period. It's the almost-perfect blend of programming, audience and location." Academy Award® winner Helen Hunt's appearance at last year's festival brought the bright lights of the local media to the theatres.

The 90+ documentary, short and feature films this year include subjects such as Garrison Keillor, The Beatles, NPR film critic Elvis Mitchell, Cirque de Soleil, Bela Fleck finding the roots of the banjo in Africa, native residents fighting to remove Klamath River dams, a musical version of a modern *Midsummer Night's Dream*, a nun fighting to save part of the Amazon rainforest, PBS's David McCullough, the fight to stop whaling in the Antarctic seas, the Himalayan district of Mustang, the Touareg people of Northern Africa, "Don't ask, don't tell", and much more.

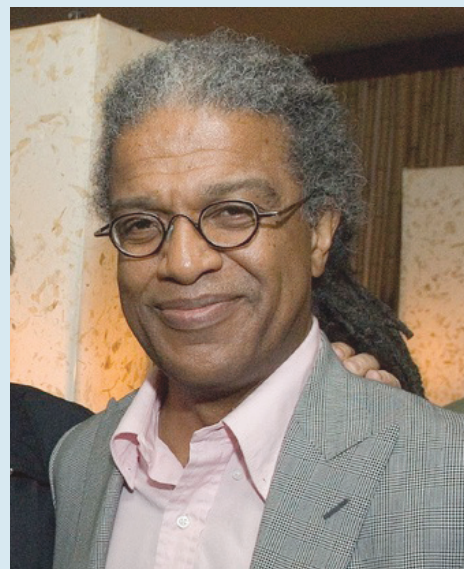
The AIFF includes a gala Opening Night Bash, Thursday, April 2. The event is held at the Ashland Springs Hotel and features "Savor the Rogue," a specialty food and wine tasting presented by the Rogue Creamery with regional gourmet offerings including the Creamery's award winning cheeses, area chocolates, meats and more as well as Southern Oregon's internationally famous wines and ales. Sunday evening, April 5, juried and Audience Awards will be presented at the annual Awards Celebration party and dinner at the Historic Armory.

## AIFF Highlights:

**Garrison Keillor, The Beatles, Art Cars, Elvis Mitchell, *Midsummer Night's Dream* and the Klamath River**

Anyone who's spent anytime visiting Lake Wobegon, "where all the women are strong, the men good-looking and the children above average," will relish the opportunity for a more intimate glimpse of its endearingly eccentric creator, writer, philosopher and performer, Garrison Keillor. Honoring JPR's 40th Anniversary (coming up in May), the Ashland Independent Film Festival presents Director Peter Rosen's *Garrison Keillor: The Man on the Radio in the Red Shoes* – a film that provides the behind the scenes look Keillor fans have wished for decades. His weekly live broadcasts of *Prairie Home Companion* draw millions of listeners eager for a dose of his unique brand of homespun humor. To many, the insightful and goofy public radio program is the perfect antidote for the many woes of the world and the film shows a bit of how it's created.

Film and entertainment critic Elvis Mitchell will be a special guest at this year's AIFF, receiving the festival's Rogue Award. NPR listeners have become familiar with Mitchell over the years in his role as film and entertainment critic for *Weekend Edition*, hosted by Scott Simon. He is the host of *Elvis Mitchell: Under the Influence* on



NPR's *Weekend Edition* entertainment critic and former *New York Times* film reviewer Elvis Mitchell will be a special guest at this year's AIFF and receive the festival's Rogue Award.

Festival membership passes are now available at [ashlandfilm.org](http://ashlandfilm.org)

Tickets available to all members by March 14.

Tickets go on sale to the general public March 18.

For more information visit [ashlandfilm.org](http://ashlandfilm.org).



Turner Classic Movies, bringing his in-depth and personal interview style to conversations with guests Bill Murray, the late Sydney Pollack, Quentin Tarantino and other film stars. Mitchell is also a guest lecturer on African and African American Studies and Visual and Environmental Studies at Harvard University and was a film critic for the *New York Times* from 2000-04. At the AIFF Mitchell will host a live, one-man show similar to his Sundance Film Festival favorite "Film Church", and show his film *Black List: Volume One* and *Volume Two*. In the film he interviews African American leaders, ranging from artists and academics to social activists, including Toni Morrison, Colin Powell and Kareem Abdul-Jabbar. The films provide a series of living portraits and redefines traditional notions of a "blacklist".

The Award-winning documentarian Adrian Wills' new film *All Together Now* captures one of those rare times in history when two of the greatest groups of artists to ever live come together to create one outstanding show. Fueled by a dream from George Harrison and Cirque du Soleil director Guy Laliberte comes the stage show *Love*, a visual and musical circus spectacular. With rare Beatles archival footage, beautifully documented breathtaking *Love* rehearsal footage and often hilarious interviews with all parties involved (including Paul McCartney, Ringo Starr, Yoko Ono and Olivia Harrison), *All Together Now* tells the



The film *Mustang* features Buddhist monks and the ancient monasteries they inhabit, filmed in the Nepalese district of Mustang, nestled in the Himalayas.

tale of passion and perspiration that goes into preparing the latest Cirque show. Laliberte, in consultation with The Beatles, creates a new piece of work through a series of innovative ideas that include hiring longtime Beatles producer Sir George Martin to create a new soundtrack limited to mixing and matching recordings only from the original sessions. The results are undeniably enjoyable, and *All Together Now* is a film for

every Beatles or Cirque du Soleil fan.

The film *Automorphosis* looks into the minds and hearts of a delightful collection of eccentrics, visionaries, and just plain folks who have transformed their autos into "art cars" – works of art that double as transportation. Filmmaker Harrod Blank (son of 2007 AIFF Artistic Achievement Award Winner Les Blank), a major art car creator, takes the viewer on a humorous and touching journey, discovering what drives the creative process for these unconventional characters. From a van covered in pennies to Blank's "Camera Van" – encased completely in all styles of photographic devices – art cars will be featured on screen and on the street as regional artists will be invited to bring their automotive art to Ashland for the festival. Blank will also present an *Automorphosis* photography exhibit of art cars from around the world at a local gallery to celebrate Ashland's First Friday Art Walk.

If you had a love-potion, who would you make fall madly in love with you? In *Were the World Mine*, Timothy, prone to escaping his dismal high school reality through dazzling musical daydreams, gets to answer that question. After his eccentric teacher casts him as Puck in *A Midsummer Night's Dream*, he stumbles upon a recipe hidden



Cast as Puck in *A Midsummer Night's Dream*, a boy stumbles upon a recipe hidden within the script to create the play's magical, purple love pansy in *Were the World Mine*.

CONTINUED ON PAGE 16





# Jefferson Almanac

Diana Coogle

## Touching History

The Bible on which President Obama laid his hand to take his oath of office on January 20, 2009, was the same one that Abraham Lincoln used for the same occasion on March 4, 1865. Imagine! As Obama promised to lead his nation, he touched the ghostly hand of that predecessor who – also tall, also inspiring hope, also closely associated with African-Americans – had also led his country through a time of war and deep distress. To touch that Bible was to be touched by that history.

Ancient objects have that power, as though their value lies not in their weight or in their cost but in their ghosts. One friend of mine counts as one of her precious possessions a Roman coin, not because it is valuable but because when she holds it, she thinks that maybe this very coin passed through the hands of Vergil or Ovid or Julius Caesar. I feel similarly about holding an arrowhead. Touching this object evokes not vague images of Indians hunting deer and grouse but of a particular Indian in the woods, setting in the string of his bow an arrow with this particular arrowhead, a piece of obsidian which he had traded a beaded pipe for and had only the day before hammered flat and shaped into a point. To touch the arrowhead is to feel the fingers of that Indian touching the smooth ripples of its surface and testing its point for sharpness.

At the beginning of this term my Gothic architecture professor took our class into the Arts and Architecture Library to show us the University of Oregon's rare books on Gothic architecture – Viollet-le-Duc, a history of Sainte Chapelle de Paris – books that cost, he said, \$10,000 each. You can buy such books, he said, when you have an alumnus leaving a legacy for your art department.

The books were stunning. One was two feet tall and very thin with a faded blue-gray cover, dog-eared at the corners. Another was two volumes, each the size of a

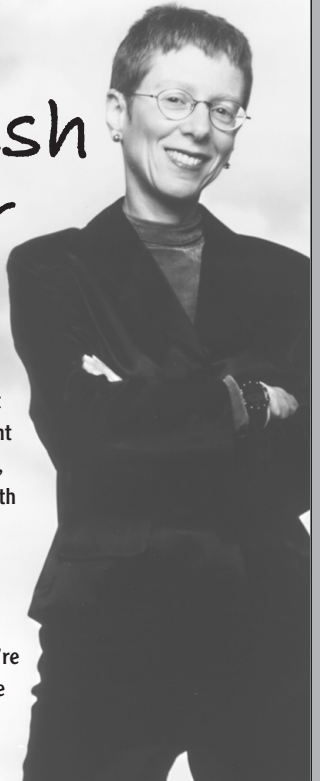
briefcase and six inches thick, the covers tied together with thick strings at four places. The hefty paper was jagged at the edges, the pages were printed with wide margins and double-columned texts, and the illustrations protected with loose sheets of onionskin paper. The drawings were intricate and beautiful. Here was Viollet-le-Duc as he discovered and created the art of restoration, illustrating his ideas with detailed, elegant pen-and-ink drawings. Some books had ancient black-and-white photographs of great clarity and, in one, some plates of architectural details in color.

Dr. Sundt opened these books with great excitement, turning their pages and searching for illustrations with an eagerness that the item alone could not elicit. He loved the fine quality of these books, the artistry of their illustrations, their invaluable service to the scholar, so much better than this, he said, contemptuously waving in his hand a paperback textbook on Sainte Chapelle with its inferior photographs. He wanted us to appreciate the value of these books, but what I appreciated most was his excitement as he touched them, untying the ribbons, opening the heavy thick covers, turning the pages to examine the drawings, rustling the onionskin pages. When he put his hands on these pages, he was feeling the spectral hands of the nineteenth-century architect who had used this book to learn the craft of restoration just as I felt the hands of the Indian craftsman on my arrowhead or Barack Obama felt Abraham Lincoln's hand while he said, "I will defend our constitution."

—————  
Diana Coogle's new book *Living With All My Senses: 25 Years of Life on the Mountain* is available for \$14 plus \$4 postage from Laughing Dog Press, Applegate, OR 97530.

## Fresh Air

Terry Gross provides a lively look at entertainment and the arts, combined with in-depth personality interviews, to make you feel like you're in the middle of the arts scene.



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# Theater and the Arts

*Molly Tinsley*

## Community Theatre

The first time they asked, she politely refused.

It was 1976, and Helena de Crespo had been invited to the Presidential Palace, San Jose, Costa Rica, to meet with the President, the Minister of Culture, and a priest. The subject was one of the most deprived and depraved neighborhoods in the capital city, el Barrio Cristo Rey. The well-meaning officials were hoping to introduce theatre into the crime-ridden, impoverished area as a way of rehabilitating it.

Fresh from teaching at the National Drama School in Colombia, De Crespo had joined the drama faculty at the University of Costa Rica and been appointed resident director for the National Theatre Company. She was young and feeling rather grand, she admits now, having already shared the stage in her native Britain with the likes of Ingrid Bergman, Patrick Stewart, and Anthony Hopkins. So after countless cups of coffee and much circular conversation, she tactfully suggested that what this new mission called for was not a theatre professional of her qualifications, but a social worker.

As the meeting closed, feeling vaguely guilty and definitely moved by the earnest concern voiced by the priest, she did agree to visit his problem parish. The next day he sent an escort to guide her across the railroad tracks, through the streets of decrepit dwellings, where cantinas beckoned on every corner and drunks rotted in front of them, to an old clapboard church covered with volcanic ash. Inside, the only furnishings were an oil lamp, two benches, and a table made from a door. Representatives from the neighborhood squeezed around it. They all made the same heartfelt plea. They wished for help in presenting a Passion Play.

Easter was only six weeks away. De Crespo knew almost nothing about this religious ritual, but she couldn't resist the intensity of their appeal. This time she said, "I'll need a desk and a telephone."

Then she got to work.

She gathered volunteers to compose the script. With no resources for costumes, she announced that the performance would be in modern dress. There was a little grumbling, but it subsided when a real crown of thorns appeared. Because the church space was limited and without pews, she decided to use the whole barrio as the stage. The trial of Pilate was set beside an open sewer. A flight of steep stone steps became the road to Calvary.

Once the apostles were cast, they began to multiply. Everyone wanted in on the project, as long as it didn't mean playing Judas. One young man finally agreed to take that role, but in the actual performances refused to go off and kill himself, preferring to ride the play's energy right to its heart-wrenching end. A girl with a beautiful voice took on Mary Magdalene. Starting in the gaudy apparel of a prostitute, all too familiar in the barrio, she appeared at the foot of the cross in a pale blue gown and sang like an angel. Her transformation was particularly poignant, de Crespo recalls, amid rampant real-life prostitution: night work in a cantina attracted women whose only other option was a twelve-hour day in a factory.

In the end about 300 actors participated in the project. Instead of drinking and drugging under the streetlamps at night, residents clumped there to run their lines. The Passion was given four performances, and each time, the climax brought actors and ambulatory audience to their knees weeping. It was covered by the national press—instead of just another murder in the barrio, here was an awesome, collective enactment of sacrifice.

Hooked by the success of this community endeavor, de Crespo accepted government funding to create a Center for Culture. She remembers a boy taking her around to the potential sites in the barrio. They opened one door on a woman beat-



ing a man with a hanger. It was a neighborhood brothel, but vacated and hosed down, it turned out to be ideal—many small rooms for various arts and crafts, with a main parlor for drama and dance.

Teachers began turning up: a puppeteer and clown from Guatemala, an American dancer who unleashed an amazing enthusiasm among the children for classical ballet. The Center was always mobbed. Then de Crespo received a grant for busses to take newly-minted singers, dancers, and actors—people who had never before set foot outside the barrio—on tour around Costa Rica. They received small salaries for their shows, which led to their opening bank accounts. They exchanged performance notes like proud experts.

In 1981, de Crespo came to the United States, moving to Portland in 1998, where she acts and directs. Then three years ago, on a trip to Singapore, she detoured through northern Cambodia to view the magnificent temples of Angkor Wat. There amid the rice paddies and poverty, she came upon a spectacular, ornate theatre. With the help of her driver/interpreter, she learned from the actors of their attempts to rebuild classical Cambodian drama from the remnants that had survived the Khmer Rouge. They offered her some of their meager food and showed her where they slept—in hammocks underneath the stage. Since then de Crespo has been raising funds internationally to support the efforts of this Reasoney Angkor Theatre Company.

A gifted actress and graduate of the Royal Academy of Dramatic Arts, de Crespo transfixed Ashland audiences last year with her brilliant characterizations of three vastly different women in Alan Bennett's poignantly comic *Talking Heads* at Oregon Stage Works. This year she returns to the stage on A Street to perform the Tony-award winning one-woman comedy by Willy Russell, *Shirley Valentine*. Watch for it in June.

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Playwright Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

## Tuned In *From p. 5*

public broadcasting's total revenues) or when the economy was strong and private support for public broadcasting was growing annually. Neither condition now exists – and the seams of public broadcasting's stations are stretching.

Nowhere is this more true than in the west given the scale of the networks that have been established. Along with five of my western colleagues, we recently initiated conversations with both National Public Radio (NPR) and CPB about these issues. In particular, that dialogue was stimulated by mutual concern over rising "fixed costs" for operation.

In JPR's case, our fixed costs have escalated dramatically. By fixed costs, I'm referring to the cost of turning on our transmitters each morning before we spend any money to put programming on them, insure them, handle accounting transactions involved in paying their operating bills or raise any money to sustain them. Fixed expense means the lease of land on which they sit, the utilities that power them, their maintenance and the cost of getting audio signals to them to be transmitted. In JPR's case that percentage now commands 39% of our total revenues – the highest in the west in our analysis. Other western networks are, however, running percentages that are close to 30% and one of the reasons their percentages are lower is that some of them come from states in which state government has more heavily supported public broadcasting than is the case here in Oregon.

These costs have escalated for reasons that are generally "disconnected" from the forces that govern the current economy. For example, energy costs have skyrocketed and that affects JPR both in terms of electricity and gasoline consumed in maintaining our transmitters. Land leases generally either contain rate escalators tied to the CPI (which is itself affected by energy costs) or flat-rate increases which compound over time. As a result, these costs have swelled for networks like us. In our own case, it costs slightly more than a million dollars a year just to turn our transmitters on each morning – a staggering sum.

In some parts of America these stresses are already quite visible. In Maine, the Maine Public Broadcasting Authority shut

down some of its transmitters serving smaller areas. Miami University in Ohio has abandoned its station. The expectation is that some public radio and television stations are going to fail during the current economy. JPR will not be one of them – but we are fighting hard to preserve the things we've all fought so hard to create – the extension of service throughout our region and the diversity of the three program services which are equally enjoyed by our members and listeners.

If the nation is truly going to implement Public Media 2.0, it will have to first stabilize the foundation on which it would rest, public broadcasting. To each of you who answered our end-of-year request for such added contributions as you could make, I want to extend my sincere thanks.

We are still puzzling out the consequences of these forces and the steps we must take to confront them. Some of that will be influenced by the steps which NPR and CPB can take, responding to public radio's collective needs, based upon the discussions which are underway.

I'll keep you posted on developments in this space.

---

Ronald Kramer, Executive Director

**TUNE IN**



**Sundays 10am on Rhythm & News**

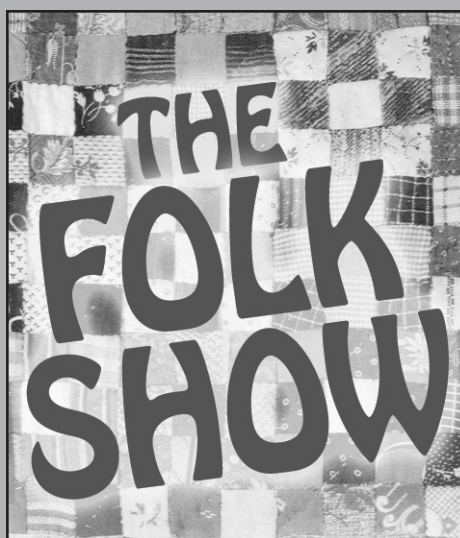
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**Sundays at 6:00pm**  
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## Inside the Box

Scott Dewing

### Tech [il]literacy

First, some disclosure is in order: I've been making a living in the high-tech field for going on 20 years now with the past decade being, in one way or another, tied to education. I've installed hundreds (perhaps thousands, but who would record such details?) of computers in classrooms and labs. I've installed more software applications than I care to remember (and I don't), maintained computer networks, provided technical support, and somewhere in the midst of all of that spent hundreds of hours in the classroom teaching. I don't mention this because I expect a medal (and there are few, if any, medals in education and certainly none in the technology trenches). I mention it as background to what I'm about to tell you, that is, that "tech literacy", the latest buzz phrase to come out of the Education-Industrial-Technology Complex, is a crock of something the FCC has banned from being said on the radio.

Now, while I'm admittedly not an authority on education, I am an expert when it comes to crock. I can smell it a mile away. High-tech companies are always trying to hock their crock to consumers, claiming that their crock is the best crock on the block and there's absolutely no way you can continue to function without it. That's not to claim that all technology is a crock; rather, it's to admit that it's often not as good, easy-to-use or life-altering as its makers tend to claim it is.

Years ago, I attended a conference sponsored by the International Society for Technology in Education (ISTE) in which the keynote speaker espoused the great technology revolution and how computers were "fundamentally transforming" educa-

tion. Except for not being able to get his laptop to sync with the digital projector, his presentation was mostly uneventful and boring. The room was stuffy and the coffee was bad as was my mood. I worked in public education at the time and the world the speaker was describing was not the world I lived in. In his world, every student had a laptop. In my world, students didn't have laptops; our district had budget cuts and barely functioning computers. In his world, every classroom had a digital

projector and software that enabled students to interact with the lesson. In my world, the classrooms had smudged whiteboards, dried-up pens, and students who would usually rather be anywhere other than school let alone "interacting" with the lesson. And even if I lived in the fantasy world he was describing, I found it hard to buy into the idea of it "fundamentally transforming"

education. What he was describing were tools. Computers and laptops are tools just as digital projectors and software are tools. Pencils are tools too. I began substituting the word "pencil" for the word "computer" during his talk in order to amuse myself and stay awake.

"The pencil will radically change how students learn," he said. "The pencil is a tremendously powerful tool that will open up new paths to creative thinking, help students and teachers alike construct knowledge, and develop innovative products and processes." His keynote address became absurd and at one point I snickered just loud enough to draw the collective glare from the attendees seated at the table with me. I had to leave the room.

Beginning in 2012, students will be tested for their "technology literacy" in ad-

"The pencil will radically change how students learn. It will open up new paths to creative thinking, help students and teachers alike construct knowledge, and develop innovative products and processes."



dition to the standardized testing for reading, writing and arithmetic that has been in place for many years now as part of the National Assessment of Educational Progress (NAEP), which is also commonly referred to as the “Nation’s Report Card”.

What, exactly, is “technology literacy”? A good question, and one that should probably be answered definitively before schools are required to test and assess whether their students are “tech literate”. Currently, it is unclear. The mandate for students achieving “technology literacy” comes from the *No Child Left Behind Act of 2001* (NCLB). I recently downloaded the entire text of the NCLB—all 670 pages of it—in PDF and searched the document for the term “technology literacy”. There were nine instances of the phrase, but no accompanying definition. I’m sure this is not atypical for public laws enacted by a Congress that seems to have a bad habit of being wishy-washy and careless with both their words and our money.

According to the U.S. Department of Education, *technology literacy* is defined as, “computer skills and the ability to use computers and other technology to improve learning, productivity, and performance.” That definition is both vague and old. It comes from then-President Clinton’s “Call to Action for American Education in the 21st Century” in 1996.

The NAEP’s “tech literacy” exam will, in some way, attempt to assess how well students understand and use technology. The National Assessment Governing Board is currently working with education research organizations and representatives from the tech industry to come up with a “technological literacy framework” that will help them determine what, exactly, needs to be on the 2012 tech literacy exam. “With this new framework and the tests it will guide,” said one Governing Board member, “we’ll discover how well students today are learning to understand and use these immensely powerful tools.”

One of the groups working with the Governing Board is The Partnership for 21st Century Skills, an advocacy group made up in part by big tech companies such as Adobe, Apple, Intel, Microsoft and Oracle (to name a few). The Partnership recently issued a report about the importance of technology literacy in education. “Our ability to compete as a nation,” the report stated, “demands a fresh approach to public education. We need to recognize that a

21st century education is the bedrock of competitiveness—the engine, not simply an input, of the economy.”

I agree. We really do need a fresh approach to education in America. If the bedrock of that 21st century education, however, is more about technology literacy (i.e., how to use “these immensely powerful tools”) rather than about general literacy, we will ensure a generation of Americans who are adept at using the latest tech gad-

gets and gizmos but inept at solving the world’s most pressing problems. And that would certainly be a crock.

Scott Dewing is a technologist, teacher, and writer. He lives with his family on a low-tech farm in the State of Jefferson. Archives of his columns and other postings can be found on his blog at: [blog.insidethebox.org](http://blog.insidethebox.org)



# West Coast Live



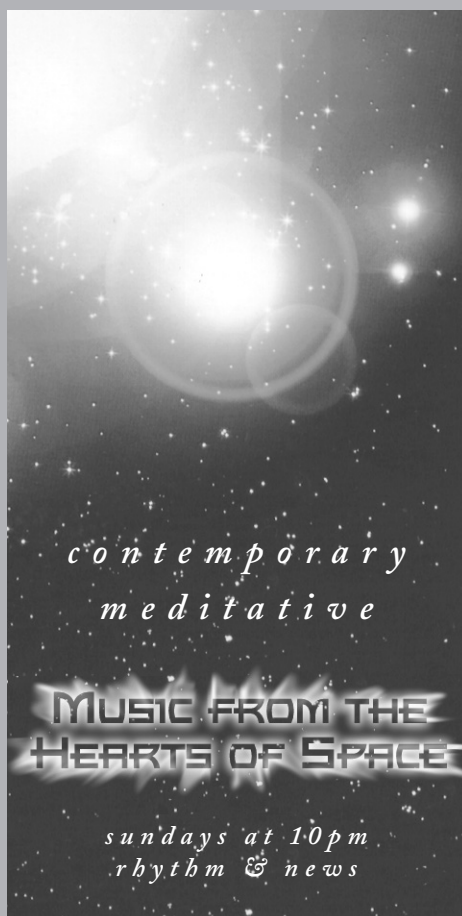
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# Recordings

Valerie Ing-Miller

## Old Fashioned Girl

I get so excited every time the mailman walks into my office and plops a box down on my desk, because I know I've got new music from Naxos, EMI or Crystal Records to share with listeners on *Siskiyou Music Hall*. And I know that fans of *The Blues Show* will get to hear the latest from Blind Pig or Red House the next weekend. I grab my trusty orange handled box cutter and start ripping the plastic off the CDs; sometimes I even do it on the air with my mic on to prove that it's so new I haven't even had a chance to preview it yet. I marvel over the beautiful cover art of classical CDs, and flip through the pages of the liner notes to see how many different languages the narrative has been written in.

Public radio fans, a new trend is creeping into the music industry, spreading like a staph infection in a junior high locker room and threatening to spoil my fun.

Yes, it's an unsavory movement that could have an extremely negative impact on the way we do things in radio.

I'm sure it sounded like a good idea to the music industry executive who came up with the idea originally. I can see it playing out in my head - "Hey! I've got an idea that'll save us lots of time and money! Instead of going through all that trouble of making and sending compact discs of our music to radio stations, let's just email them digital files! Or easier yet, let's just put a digital file on our website and radio stations can download them!" This statement was probably followed by a lot of high-fives and a prime rib dinner for the whole office on the company's dime, justified by all the money they were going to save on pressing discs and postage.

Unfortunately, this idea could create a

huge headache for radio programmers as well as artists. But nobody asked us for our opinion. In fact, a couple of record labels have already stopped sending CDs, and instead send us emails proudly announcing the new release of a CD that'll never make it onto the airwaves because I would have to go through the process of downloading it to my computer, putting it onto a CD and labeling it myself. I can barely find the time to write this rant. How would I ever find the time to download music?

I wondered if I was the only one. If it's just me, one lonely old-school DJ who's surrounded by peers who love the idea of grabbing a song off their hard drive instead of heading to the music library to run their fingers along the spines of thousands of discs to find just the right one. I turned to my friend and co-worker Eric Alan to see if we're on the same rpm on this

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issue. And it turns out that I'm not alone. The idea of sending radio programmers digital files "is completely unworkable," says Alan. "On a technical level, we don't have the capabilities to work with them." He says that getting a computer with a big enough hard drive to store all those files isn't the issue. It's the logistics of integrating it successfully with our computerized automation system and three separate studios as well as another studio located 140 miles away (that would be me). And then we'd have to cross our fingers and hope the complex thing never crashes. Because if it did...well that's what we call dead air.

There's a lot more to it than that. Alan and I agree that for DJs, the presentation of the actual CD plays a huge part in its success. "Not having the graphics makes it far harder to remember the music." So



many times when I'm trying to decide what to play next, I visualize the cover of a CD. I know, for example, exactly where to look for a piece by Johann Svendsen amongst six thousand other CDs because I can see the disc in my head. It's the writing characteristic of a Naxos disc, and Naxos chamber works are on the 5th row down on the back wall, over on the right hand side. If I were to download this music onto a file kept in my computer, there'd be nothing to spark my memory. I wouldn't be able to walk into the library and be inspired simply by standing back and looking at all the spines. This is, simply, how I operate. And guess what, music fans. If I can't find a CD, it simply doesn't get played. And if one CD looks just like the next because they're all written in my own handwriting with the same black sharpie, well, nothing's going to jump out at me.

Yes, it's true that we could, instead of investing in computer equipment, download music directly to CDs. We could even, if the recording industry didn't decide to do away completely with cover art and liner notes, download the printed material and make our own CDs with individual cases. That means money. Money for CDs. Money for

jewel cases. Money for printing and toner cartridges and other incidentals. More important than the money issue, is the time it would take to do this. The huge amount of time it takes to download the files, transfer them to a CD, put them in the case and, as Alan says, "make a craft project out of every single one."

*Hey, I've got an idea. Any volunteers out there want to donate their time for a really big craft project?* I joke. We don't want you to volunteer to take on the digital download project. I'd rather have you join me in my homegrown protest against this idea. I want you to stand by me as I dig my feet firmly in the ground. I want to be able to continue holding music in my hand. I want a little glossy booklet with photos and stories about the music I'm listening to.

Maybe I'm just old fashioned. I never thought I'd say that about myself. I may play old music on the radio, but in real life, I embrace all things futuristic and techno. I've got an ipod. I don't even own a turntable anymore. But I still love being able to hold a CD in my hand, to look at the cover art and read about the influences that led a composer to write a particular piece of music. That's the information I share with

listeners on *Siskiyou Music Hall*. That's what makes the music come alive for me. And this digital file download idea could kill that.

Valerie Ing-Miller got her on-air start at Jefferson Public Radio as a host of a late night Jazz program in the 1980s, and has gravitated, just like Manfred Eicher, to classical music. Today she's the Northern California Program Coordinator for Jefferson Public Radio, and the host of *Siskiyou Music Hall*.

## TUNE IN

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within the script to create the play's magical, purple love pansy. His fading spirit soars as he puckishly imposes a new reality by turning much of his narrow-minded town gay. Ensnaring family, friends and enemies in this heart-wrenching chaos, he playfully makes them walk a mile in his musical shoes. With vibrant imagery, a first-rate ensemble cast and innovative music, *Were the World Mine* pushes modern gay cinema and musicals beyond expectation.

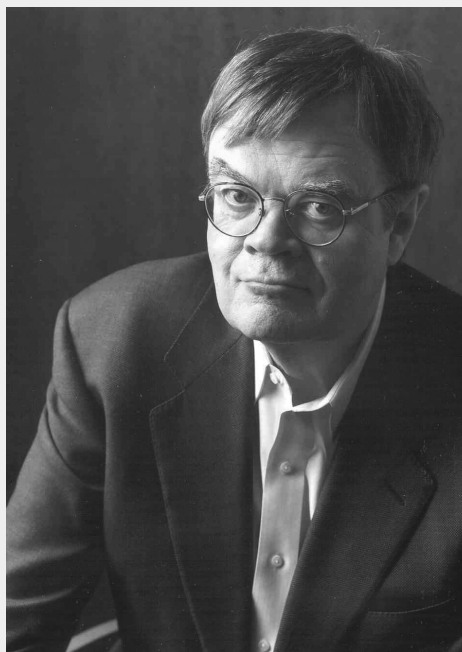
In *Upstream Battle* a coalition of Karuk, Yurok and Hoopa Native Americans battle to force the removal of dams that have devastated the salmon population on the Klamath River. "Since the beginning of time," they've been living along the Klamath River and their culture is centered around the river and its fish. A hundred years ago, up to a million salmon would swim upstream to their spawning grounds each year. Today, only a few thousand return to the river. Four large hydroelectric dams cut off their path. "If the fish are sick, we're sick," says Merv George of the Hoopa Tribe. To confront their opponents, Merv and his combatants first travel to Scotland, then to the second-richest man in the United States – billionaire Warren Buffet who owns the company that owns the dams. The company's representatives praise hydropower as a low-cost, climate-friendly source of energy, a valuable resource they say they couldn't afford to lose. Yet, the tribes may soon trigger the largest dam removal project in history. *Upstream Battle* features tribal members, utility managers, coastal fisherman and farmers in the basin – all fighting for water.

## Opening Night Film

The festival's Opening Night Film, *Wendy and Lucy* stars Academy Award® nominated actress Michelle Williams (*Brokeback Mountain*, *The Station Agent*) and was filmed in Oregon. The film was called "a pitch perfect triumph" by the *New York Times* and is in the top 10 films of 2008 of many film critics. It features the American landscapes and narratives of the road, themes that run throughout co-writer/director/editor Kelly Reichardt's (*Old Joy*) work. The Toronto Film Critics Association named it their movie of the year and the film was

nominated for Independent Spirit Awards for Best Feature and Best Actress. At press time the awards had not been presented.

In the film, Wendy Carroll is driving to Alaska, in hopes of a summer of lucrative work at a fish cannery, and the start of a new life with her dog, Lucy. When her car breaks down in Oregon the thin fabric of her financial situation comes apart, with far-ranging repercussions for herself and Lucy.



Garrison Keillor: *The Man on the Radio in the Red Shoes* will be a highlight for many JPR listeners at the 2009 AIFF.

## Academy Award® Nominees and Winners

At press time the 2009 Oscars® had not been awarded, but the AIFF again will feature many of the nominated films in the documentary categories. This year the festival will also screen two of the previously presented Academy Award® winning student films. Two of the Oscar® nominated Best Documentary Feature category films – *The Betrayal* (*Nerakhoon*) and *The Garden* – will be included in the festival and two others – *Man on Wire* and Werner Herzog's *Encounters at the End of the World* – were presented by the festival as benefit screenings last summer.

*The Betrayal* (*Nerakhoon*), tells the story

of a family's epic journey from war-torn 1970's Laos to the streets of New York. Filmed over the course of 23 years, it movingly chronicles the family's struggle with what it leaves behind, while forging a new life in a foreign land. From a first-hand account of a boyhood survival of war, to a miraculous reunion and their journey to America, and the second war they had to fight on the streets of New York City as the mother gives powerful testimony of her efforts to raise and shepherd a family of ten in a new land.

In *The Garden*, the fourteen-acre community garden at 41st and Alameda in South Central Los Angeles is the largest of its kind in the United States. Started as a form of healing after the devastating L.A. riots in 1992, the South Central Farmers have since created a miracle in one of the country's most blighted neighborhoods by growing their own food, feeding their families and creating a community. But now, bulldozers are poised to level their 14-acre oasis. *The Garden* tells the story of the country's largest urban farm, backroom deals, land developers, green politics, money, poverty, power, and racial discord.

The Academy Awards® for student films have already been presented and two winners will be screened at the 2009 AIFF. The animated *Viola: The Traveling Rooms of a Little Giant*, seven-year-old Viola, trying to discover the world, puts solitude in her suitcase and begins her dreamy journey. The filmmaker, Shih-Ting Hung, of the University of Southern California, was born in Taiwan and raised on a fisherman's Island.

Two Documentary Short Subject category Oscar® nominees, *The Final Inch* and *Smile Pinki*, and a student Academy Award winning documentary, *Circles of Confusion*, will be shown in one program providing a rare screening opportunity for local audiences. *Circles of Confusion*, by filmmaker and San Francisco native Phoebe Tooke, is a meditative, experiential record of the return to New Orleans in the wake of Hurricane Katrina.

Nearly 50 years after a vaccine for Polio was developed in the United States, the virus still finds refuge in some of the world's most vulnerable places. Into India's impoverished neighborhoods, *The Final Inch* follows the massive - yet highly personalized - mission to eradicate Polio from the planet. A



quiet army goes door-to-door, and slum to slum, to reach the last unvaccinated children. Their stories challenge our most basic assumptions about disease, poverty and our own health as a human right.

*Smile Pinki* is a real-world fairytale about the journey of Pinki and Ghutaru, two children in rural India born desperately poor and with a cleft lip. The simple surgery that can cure them is a distant dream until they meet Pankaj, a social worker traveling village to village, gathering patients for a hospital that provides free surgery to thousands each year. The film follows its two wide-eyed protagonists on a journey from the countryside to the city and from isolation to embrace.

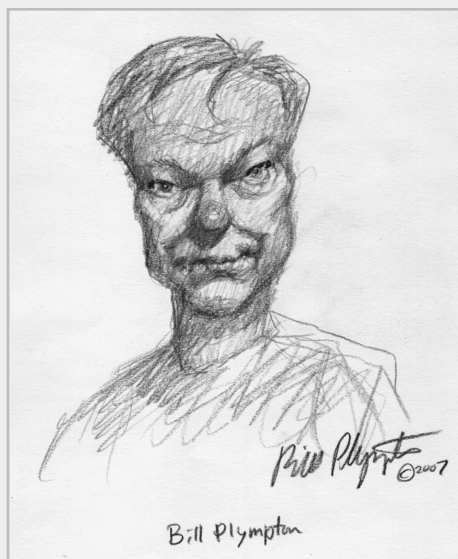
## Artistic Achievement Award:

Cannes-Winning and Oscar® Nominated Animator: Bill Plympton

The 2009 AIFF Artistic Achievement Award will be presented to director, producer, writer and animator Bill Plympton. His short film *The Fan and the Flower* won Best Short Film at the 2007 AIFF and his *Shuteye Hotel* was screened last year. Several of his short films and his newest animated feature film, *Idiots and Angels*, will be featured at this year's festival

Before Plympton won the Jury Prize and Canal Award at the Cannes Film Festival and before he was nominated for two Academy Awards®, he grew up Portland and realized it was far too wet to play outside. He credits Oregon's rainy climate for nurturing his drawing skills and imagination. At Portland State University, he picked up his obsession for film. In 1968, he moved to New York City and has served as an illustrator, cartoonist, MTV and film animator and much more. His illustrations have graced the pages of the *New York Times*, *Vogue* and *Vanity Fair* and his cartoons have appeared in *Rolling Stone*, *National Lampoon*, and *Glamour*. *Plympton*, a political cartoon strip, was syndicated in over twenty papers by Universal Press Syndicate.

All his life, Bill Plympton has been fascinated by animation. In the 1980's Plympton contacted his old friend Maureen McElheron who agreed to score his short film *Your Face*. Due to budgetary considera-



Self-portrait of Academy Award nominated animator Bill Plympton, the 2009 AIFF Artistic Achievement Award Honoree.

tions, she also sang. Her eerie voice, combined with a fantastically contorting visage, helped garner the film a 1988 Oscar® nomination for best animated short.

"Suddenly people began returning my phone calls," remembers Plympton. He became very hot in the commercial business doing work for such clients as AT&T, United Airlines and Mercedes-Benz and his animation also started appearing on MTV. After a string of highly successful short films he began thinking about making a feature film. "I'd wanted to make a full-length movie ever since I was a kid." Plympton's *Mutant Aliens*, the story of a stranded astronaut returning to Earth after 20 years in space, was completed in January 2001 and premiered at the Sundance Film Festival. His new feature film, *Idiots and Angels*, includes the music of Tom Waits, Moby and Pink Martini, and "it's a much darker and more mysterious film than his previous comedies."

Bill Plympton will also give a live animation demonstration and retrospective of his career at the 2009 Ashland festival. "I want to talk about my career as an animator who makes a good living creating independent films. I'll show my classic shorts, music videos and feature clips" Plympton will create an individual animation drawing for each person attending this event.

## Family Programs

On Saturday and Sunday the festival will again feature its popular programs of films suitable for families.

## Short Films

Short films are a mainstay at the Ashland Independent Film Festival. More than half the films will be short films including a full *Short Stories* program of films and complete animation program.

## Free Local Programs

As in previous years, the AIFF will offer *Locals Only*, free programs of works by local filmmakers. The Sunday morning *Locals Only* program will feature the winners of *The Launch*, the festival's Southern Oregon student competition.

The Ashland Independent Film Festival also features question-and-answer sessions which follow many of the screenings and festival audiences also have the opportunity to rub elbows with filmmakers over a late-night drink at the afterLOUNGE hosted by The Black Sheep Pub and Restaurant.

New this year, AIFF Board members invite film lovers to gather around a table, put film analysis aside, and talk about reactions to the film that left them feeling raw on Friday and Saturday mornings of the festival from 7:30 a.m. to 9:00 a.m. at Munchie's Restaurant.

The festival will also again feature free TALKback panel discussions with filmmakers of all genres discussing their craft at the Ashland Springs Hotel at 10:30 a.m. Friday, Saturday and Sunday. Guest moderators will lead the discussions and field audience questions.

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Lifelong Oregonian Tom Olbrich has been the Executive Director of the Ashland Independent Film Festival since 2003, produced the One World Performing Arts Series at SOU in the 1990's and was Production Manager at JPR in the 1980's.

# A Nature Notes SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

Over 100 of Dr. Lang's commentaries on the incredibly diverse environment of our region have been collected in this book. Perfect for browsing or to accompany your next nature outing in the State of Jefferson!

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## Nature Notes

Frank Lang

### Serviceberry

There is a shrub in the Rose family known to some of us as *Amelanchier alnifolia*. Others know it as serviceberry, or Cascade serviceberry, or shadbush, or Saskatoon, or Saskatoon serviceberry. It's a shrub or small tree as tall as 10 meters. Its leaves are quite distinctive: round to oval, up to 4 cm long, with teeth along the upper margin. When it blooms in the spring, it is often covered with a profusion of white flowers, each with five elongated petals. In late summer, those same flowers produce small dark purple fruits covered with a waxy, pale bloom.

Serviceberry is a very important food plant for wildlife. Deer, elk, and moose browse on it in quantity and its fruits are hugely enjoyed by many wild bird species that are fructivores, a fancy word biologists use for fruit eaters when they want to show off to those who are not quite full-fledged members of the priesthood. Speaking of the fruits, they are really berry-like miniature apples, or maybe applets to use the diminutive, or as botanists call the fruits, pomes, another fancy word for fruits of apples, pears, and quinces and their relatives. Maybe we should call them pomelets, since applets now have other connotations.

Speaking of pomes, whenever I hear the common name or see the shrub, what pops into my head?

*A bunch of the boys were whooping  
it up in the Malamute saloon;*

*The kid that handles the music-box  
was hitting a jag-time tune;*

*Back of the bar, in a solo game,  
sat Dangerous Dan McGrew,*

*And watching his luck was his  
light-o'-love, the lady that's  
known as Lou.*

I think, of course, of Robert W. Service, bard of the Yukon. Until recently, I had the mistaken notion that the serviceberry was named after the poet. Well, wrong!

I learned this while reading yet another very nice book on plants of the Lewis and Clark expedition, entitled *Lewis & Clark's Green World: The Expedition and its Plants* by A. Scott Earle and James Reveal. Guess what? Lewis mentions it as *survice* or more often *sarvis* berry. My

epiphany came when I realized that Lewis was talking about the plant in 1805. Robert Service wasn't born until 1874.

Years ago, someone, I can't remember who, told me that serviceberry should be pronounced sarvis berry. So I talked about the poetry of

Robert Sarvis not Service for a while, till I felt funny about the strange looks I was getting.

In addition to its value as a wildlife plant, serviceberry has found its way into gardens, valued for its foliage, flowers, and the birds it attracts.

Serviceberry fruits also found their way into a concoction of Robert W. Service's far north, the staple food, pemmican. Classic pemmican is made from the dried, pulverized flesh of bison mixed with animal fat and bone marrow to form a paste. Serviceberries were sometimes added. The result was packed into hide bags and stored until eaten, raw or cooked. It would remain "sweet" for years in the cool climate of the north. Sounds kind of like an early Atkins diet thing to me.

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University.

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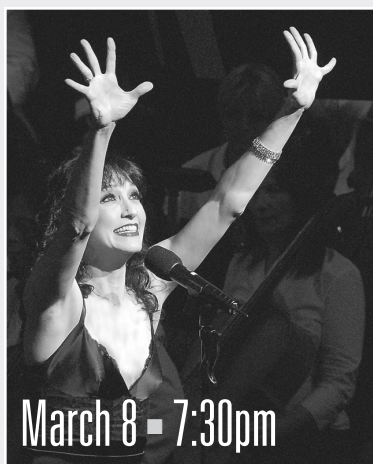
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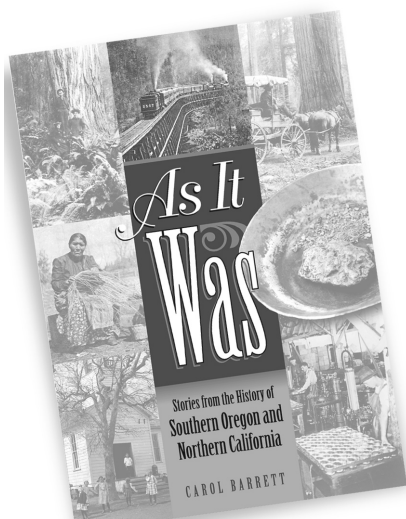
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# As It Was

## Stories from the State of Jefferson

### Roxy Ann Peak

By Craig Stillwell

The prominent geological landmark east of Medford, Oregon is Roxy Ann Peak, a conical butte rising over 2000 feet above the valley floor.

Like many historical places in Southern Oregon, Roxy Ann derives its name from the mid-19th century settlers to the Bear Creek Valley. But this region was first home to the Upland Takelma or "Latgawa" Indians, who referred to the peak as "Alwiya".

The settlers of the early 1850s called the peak "Skinner Butte," after Judge Skinner, the Rogue Valley Indian Agent who lived near present-day Central Point.

In 1851, John and Roxy Ann Bowen left Missouri for Oregon in a covered wagon pulled by oxen. They followed the Applegate Trail into the Bear Creek Valley, and because they arrived during a time of hostile skirmishes between whites and the local Rogue Indians, they had to immediately take refuge at Sam Colver's blockhouse at present-day Phoenix. Before long they began homesteading on a Donation Land claim at the foot of Skinner Butte, in an area between present-day Rogue Valley Medical Center and Hillcrest Road. Therefore, by the late-1850s, the butte was being referred to as Roxy Ann, after Roxy Ann Bowen.

Today, we see her name in many Southern Oregon businesses.

Sources: La Lande, Jeff. "A Historical Overview of Roxy Ann Peak and Prescott Park," Report Prepared for the City of Medford, Dept. of Parks and Recreation, Jan. 1983; O'Harra, Marjorie. *Southern Oregon: Short Trips into History*, Jacksonville, OR: Southern Oregon Historical Society, 1985, p. 39.

### Mary Vining: Pioneer Teacher and Businesswoman

By Nancy J. Bringham

In the summer of 1854, settlers near present-day Talent built a crude log cabin to serve as the first school building in Southern Oregon. Seventeen-year-old Mary Hen-

retta Hoffman was its first teacher. Her one-room schoolhouse was soon filled with 40 students in the first through fifth grades.

Just two years earlier, Mary and her family had left Indiana and settled near present-day Phoenix, Oregon.

Mary's teaching career ended in 1855 when she married George Vining, a Jacksonville farmer. They moved west to Kerbyville, near the Illinois River, where her husband built a store and hotel. Along with running the hotel and kitchen, Mary had the first of their eight children.

They were living in Washington Territory in 1875 when George drowned, leaving Mary penniless with children ranging from one to seventeen. She gathered her brood and returned to Southern Oregon. Two years later, she bought a small hotel in Ashland and, with her previous experience in the business, managed it as a boarding house.

When Mary died in 1933, at the age of 94, she was Southern Oregon's oldest living pioneer.

Source: Watson, Louise A. "Mary Vining Pioneer Woman," *Southern Oregon Heritage Today*, April 2001, Vol. 3. No. 4.

*As It Was* is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. The series' script editor and coordinator is Kernan Turner, whose maternal grandmother arrived in Ashland in 1861 via the Applegate Trail. A University of Oregon journalism graduate, Turner and his wife, Betzabe', settled in 2002 in Ashland, his birthplace. A foreign correspondent and bureau chief for The Associated Press, Turner lived and worked abroad for 27 years on assignment in Mexico and Central America, South America, the Caribbean and the Iberian Peninsula. *As It Was* airs Monday through Friday on JPR's *Classics & News* service at 9:30am and 1:00pm; on the *News & Information* service at 9:57am following the *Jefferson Exchange*.



## Imprisoned in the Boston Jail

I loved my garden.  
Parsley. Squash. Corn.  
Iris. Bitterroot.  
I will no longer reap,  
not sweep, not mend,  
nor bake. This biting  
cold will lose its sting.  
Phoebes will not sing  
for me. Crows that haunt  
my sleep will cease.  
I shall miss it all but most  
the pines that reach straight  
to God, the oaks that stretch  
their limbs as if to shelter me,  
the stand of silver birches  
where the gray squirrels play  
and you, beloved William,  
whom I must let go forever.

## The Poet Anne Bradstreet's Winter

My eyes go past the naked branches,  
past all distraction,  
and I let the lone black bird  
fly out of the frame.  
It is not empty, that sky.  
It holds whiteness like prophecy,  
waiting to do what it will do.  
Stretched across winter,  
that sky is cold and silent as fear.  
It tells me nothing I do not know.  
Still, I watch as if watching  
is a way of knowing,  
as if nothing is inscrutable.

## Walking at Dark

In Salem the judges lie near the center of town, a fence  
to keep them in. A sign tells that Simon Bradstreet is here  
beneath the soil. Not a word about his wife Anne, who sang  
his praises to all the world, who hugged doubt tight and wrote  
of her deafening uncertainty, confessing how hard it is to know  
and not to know, watching what comes of words, the way  
they can be traps, the way they can bring trials. Banishment.  
The noose. When they walk into the light, the black-caped spirits  
recognize little save the brooding waters they crossed and the hungry chill.  
They are never far from knowing error's path and raise their collars.  
When they turn toward the clamorous dark, they hear the pealing  
of words grown unintelligible, insistent, twisted as hemp. Pleading.

---

Helen Marie Casey's first chapbook, a narrative series of poems about Joan of Arc, *Frangrance Upon His Lips*, was published by Finishing Line Press in 2005. This month's poems are taken from *Inconsiderate Madness*, a narrative sequence of poems about Mary Dyer, which won the 2005 Black River Chapbook competition. Mary Dyer (1611-1660) was hanged on Boston Common for repeatedly defying a law banning Quakers from the Massachusetts Bay Colony. Helen Marie Casey lives in Sudbury, Massachusetts.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3-6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,  
*Jefferson Monthly* poetry editors  
126 Church Street  
Ashland, OR 97520.

Please allow two to four weeks for reply.

# The 5th Annual Oregon Chocolate Festival: A Sweet Success

By Karolina Wyszynska

A true chocoholic understands that one truffle, or even one small box is never enough. Chocoholics young and old – it's your holiday again so mark your calendar! The 5th annual Oregon Chocolate Festival – a weekend long event – will take place at the Ashland Springs Hotel and many other locations throughout downtown Ashland between March 6th and 8th.

The Oregon Chocolate Festival attractions include a Chocolate & Art Walk organized by the Ashland Gallery Association. It's scheduled between 5 and 8pm on Friday, March 6th. Participants can enjoy amazing art, local wines and chocolates. This makes a great prelude to the weekend long chocolate extravaganza.

Also featured at this year's event, the Chocolate Makers' Dinner, Friday, March 6th at 6:30pm. Damon Jones, the Executive Chef at Larks restaurant, will create a delightful three-course dinner accompanied by a presentation by an Oregon chocolatier. The Chocolate Makers Dinner also features chocolate dessert and coffee pairings presented by Noble Coffee Roasting Co. (\$40/person).

And of course the weekend wouldn't be complete without tastings. Over 20 Oregon chocolatiers will tease your palate with incredible variations of chocolate bars, truffles, delicious toffees, and local fudge. Try such unusual combinations as Ke Kau Chocolatier's "Habanero Tequila" or "Thai Curry" spiced chocolates. A square inch of pure decadence from Brownie Shotz or Lillie Belle Farms' Macademia Nut Ginger Chew will surprise everyone's palate. Tastings take place at the hotel on Saturday and Sunday between 11am and 4pm.

What better way to get your daily amount of antioxidants than a glass of red wine and a piece of dark chocolate? Taste local wines, diverse roasts from Noble Coffee and yummy chocolate stout served on Saturday and Sunday at the hotel in the Wine & Beer Garden. The weekend also includes chocolate related seminars, classes & demos presented by experts in



Jeff Shepherd, owner/chocolatier/artist of Lillie Belle Farms Handmade Chocolates of Central Point, admiring his delicious creation.

the field. This year's line-up includes: "Chocolate Easter Decorations", "Making Raw Chocolate Cheesecake", "Chocolate Sculptures & Paintings" and many more. Saturday & Sunday Chocolate Brunch with the Chocolatiers – meet Larks pastry chef, enjoy music entertainment and great chocolate chip pancakes, Dagoba chocolate house made s'mores, chocolate-dipped strawberries and more!

On Saturday gather your girlfriends and come over for the chocolate facial party organized by the Waterstone Spa. Chocolate Martinis, snacks and wonderful chocolate facials, what else do you need? The Chocolate Facial Spa Party for Women takes place March 7th at 4pm at the Ashland Springs Hotel (\$20).

Attend the Chocolate Pastry Contest – On Saturday local pastry chefs will submit chocolate creations to be judged by the guest judges, culinary writers: Oregon – Sara Perry, Arizona – Maralyn Hill and Brenda Hill.

The whole community is getting together for this chocolate binge! There will be a "Science of Chocolate" workshop at the ScienceWorks Hands-On Museum.

Folks can spend an evening with a chocolatier for a true hands-on chocolate experience (Saturday Evening). Don't miss the "Beyond Chocolate Gift Market" (at Ashland Springs Hotel). Vendors will showcase chocolate scented body products, soaps, candles, chocolate truffle pottery, and more. More pampering is available at Waterstone Spa and the Blue Giraffe Day Spa; they are both offering chocolate body treatments. Oregon Shakespeare Festival is offering a 50% discount for all plays staged between March 6th and March 8th. Simply mention "chocolate festival". And the weekend wouldn't be complete without the Varsity Theatre featuring the movie *Chocolate*. And just when you are feeling you've gone overboard, you can take part in the "After All That Chocolate" Sunday 5K run/walk - new this year! Time to burn all the calories! Wake up early on Sunday and enjoy the 5K route around downtown Ashland (participation fee \$5).

To purchase tickets to the Oregon Chocolate Festival contact Hotel at 888-795-4545. Ticket prices: One day \$15. Both Saturday & Sunday \$25. As in prior years Ashland Springs Hotel will donate 10% of the ticket proceeds to a local Food Bank. Chocolate Festival overnight package starts at only \$189 and includes accommodations for two in one of our beautifully appointed rooms, breakfast and parking as well as two tickets to the Oregon Chocolate Festival and welcome in-room chocolate treat upon arrival. Due to a limited number of rooms at the Ashland Springs Hotel early reservations are recommended.

Also available Chocolate Spa Treatment Packages!

For more information visit:  
[www.AshlandSpringsHotel.com](http://www.AshlandSpringsHotel.com) or  
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Oregon Community Foundation  
Medford · 541-773-8987

Oregon Cultural Trust  
[www.culturaltrust.org](http://www.culturaltrust.org)

The Fran & Tim Orrok Family Fund  
OSU Extension

Dr. John Wm. and Betty Long Unruh  
Fund of the Oregon Community Foundation

Rogue Valley Growers & Crafters Market  
Medford & Ashland

Rogue Valley Transportation District  
Medford, OR · [www.rvtd.org](http://www.rvtd.org)

ScienceWorks Hands-On Museum  
Ashland, OR  
[www.scienceworksmuseum.org](http://www.scienceworksmuseum.org)

Smart Business Program  
[www.RogueSMART.org](http://www.RogueSMART.org)

The Southern Oregon Land Conservancy  
(541) 482-3069 · [www.landconserve.org](http://www.landconserve.org)

Norm, Kathy & Spencer Smith  
Roseburg, OR

Upper Sacramento River Exchange  
Dunsmuir, CA · (530) 235-2012

## LANDSCAPING & GARDENING

Brooks Farms and Gardens  
Grants Pass, OR · 541-471-9056  
[www.brooksfarmsgardens.com](http://www.brooksfarmsgardens.com)

Commercial Landscape Services  
Redding, CA · (530) 223-6327

Creekside Gardens  
Redding, CA · (530) 229-0765

Plant Oregon  
Talent, OR · (541) 535-3531

Upcountry Gardens  
Shingletown, CA · (530) 474-3240

## LEGAL SERVICES

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Attorneys serving Medford, Grants Pass, Klamath  
Falls, Bandon & Yreka  
(541) 772-9850

Brian Law Firm  
Medford, OR · (541) 772-1334

Foss, Whitty, Littlefield,  
McDaniel & Bodkin, LLP  
Coos Bay, OR · (541) 267-2156

Gerald D. Haynes  
Medford, OR · (541) 491-1433  
[www.jerryhayneslaw.com](http://www.jerryhayneslaw.com)

Margaret Melvin  
Coos Bay · 541-269-5225

Law offices of Jeffrey C. Stotter  
Redding, CA · (530) 241-6384

David G. Terry, P.C.  
Roseburg, OR · (541)673-9892

## MOVING & STORAGE

Mistletoe Storage  
Ashland · (541) 482-3034  
[www.mistletoestorage.com](http://www.mistletoestorage.com)

## MUSEUMS

Coos Art Museum  
Coos Bay, OR · (541) 267-3901

Schneider Museum of Art  
Ashland, OR · (541) 552-6245

ScienceWorks Hands-On Museum  
Ashland, Oregon · (541) 482-6767

Turtle Bay Exploration Park  
Redding, CA · [www.turtlebay.org](http://www.turtlebay.org)

## REAL ESTATE

Brentwood Home Inspections  
Coos Bay, OR · (541) 888-3761  
[www.brentwoodinspections.com](http://www.brentwoodinspections.com)

CARR Real Estate Appraisals  
Redding, CA · (530) 221-6023

Century 21 Best Realty, Coos Bay  
(800) 641-1653

Anne Collins & Diana Crawford  
Prudential Seaboard Properties  
Coos Bay, OR · (541) 269-0355

Jan Delimont, Broker  
Prudential Seaboard Properties  
Coos Bay, OR · [www.coosbayproperties.com](http://www.coosbayproperties.com)

Hawks & Co. Realtors  
Roseburg, OR · (541)673-6499

Steven Haywood – Bank of America Mortgage  
Redding, CA · (530) 242-6352

## RECREATION

Ashland Outdoor Store  
Ashland, OR · (541) 488-1202

The Bike Shop  
Redding, CA · (530) 223-1205

Hellgate Excursions  
Grants Pass, OR · (800) 648-4874

Redding Sports LTD  
Redding, CA · (530) 221-7333

Rogue Valley Cycle Sport  
Ashland & Medford, OR · (541) 488-0581

Rogue Valley Runners  
Ashland, OR – (541) 201-0014  
[www.roguevalleyrunners.com](http://www.roguevalleyrunners.com)

## RESTAURANTS

The Black Sheep  
Ashland, OR · (541) 482-6414

The Breadboard Restaurant  
Ashland, OR · (541) 488-0295

Café Maddalena  
Dunsmuir, CA · (530) 235-2725

Cornerstone Bakery & Cafe  
Dunsmuir, CA (530) 235-4677

Kaleidoscope Pizzeria & Pub  
Medford, OR · (541) 779-7787

Roger's Zoo  
North Bend, OR · (541) 756-2550

The Village Pantry Restaurants  
Eureka · Arcata · McKinleyville

Wild Goose Café & Bar  
Ashland, OR · (541) 488-4103

## RETIREMENT CENTERS

Linus Oakes Retirement Center  
Roseburg, OR · (541) 677-4800

## TRAVEL/LODGING

Ashland Springs Hotel  
[ashlandsspringshotel.com](http://ashlandsspringshotel.com) · (541) 488-1700

Ashland's Tudor House  
Ashland, OR · (541) 488-4428

Chateau at the Oregon Caves  
[www.oregoncavesoutfitters.com](http://www.oregoncavesoutfitters.com)  
(541) 592-3400

Cold Creek Inn  
Mt Shasta · [www.coldcreekinn.com](http://www.coldcreekinn.com)

Rogue Travel  
(541) 482-6050 · [www.go2southafrica.com](http://www.go2southafrica.com)

Travel Essentials  
Ashland, OR · (541) 482-7383

## VETERINARIANS/ANIMAL CARE & ADOPTION

Friends of the Animal Shelter  
[www.fotas.org](http://www.fotas.org) · (541) 774-6646

Southern Oregon Veterinary Specialty Center  
[www.sovsc.com](http://www.sovsc.com) · (541) 282-7711

## WEARABLES & JEWELRY

Bug a Boo Children's Wear  
Ashland, OR · (541) 482-4881

Directions  
Mt. Shasta, CA · (530) 926-2367

Earthly Goods  
Ashland, OR · (541) 488-8080

Footwise – The Birkenstock Store  
Eugene, OR · [www.footwise.com](http://www.footwise.com)

Nimbus  
Ashland, OR · (541) 482-3621

The Websters  
Ashland, OR · (541) 482-9801

## WELLNESS / BEAUTY / SPAS / FITNESS

Hair City  
Ashland, OR · (541) 488-4663

Hot Spring Spa  
Medford, OR · (541) 779-9411

Rogue Rock Gym  
(541) 245-2665 · [www.roguerockgym.com](http://www.roguerockgym.com)

Torty's Fitness  
Redding, CA · [www.tortys.com](http://www.tortys.com)

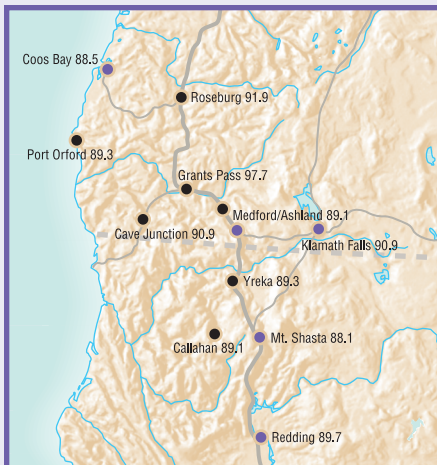
## WINERIES & BREWERIES

Valley View Winery  
Jacksonville, OR · (541) 899-8468

Trium Wine  
Talent, OR

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**ROSEBURG 91.9 FM**

**YREKA 89.3 FM**

## Monday through Friday

5:00am Morning Edition

## N. CALIFORNIA STATIONS ONLY:

7:50am California Report

9:00am Open Air

3:00pm Fresh Air with Terry Gross

4:00pm All Things Considered

6:00pm World Café

8:00pm Echoes

10:00pm Late Night Jazz with Bob Parlocha

## Saturday

6:00am Weekend Edition

10:00am Living on Earth

11:00am Car Talk

12:00pm E-Town

1:00pm West Coast Live

3:00pm Afropop Worldwide  
4:00pm World Beat Show  
5:00pm All Things Considered  
6:00pm American Rhythm  
8:00pm Grateful Dead Hour  
9:00pm The Retro Lounge  
10:00pm The Blues Show

## Sunday

6:00am Weekend Edition  
9:00am Marian McPartland's Piano Jazz  
10:00am Jazz Sunday  
2:00pm Rollin' the Blues  
3:00pm Le Show  
4:00pm New Dimensions  
5:00pm All Things Considered  
6:00pm Folk Show  
9:00pm Thistle & Shamrock  
10:00pm Music from the Hearts of Space  
11:00pm Late Night Jazz/Bob Parlocha

## Rhythm &amp; News Highlights

## Marian McPartland's Piano Jazz

## March 1 • Billy Childs

Pianist Billy Childs is a remarkable player who, when he's not working as a sideman or writing orchestral commissions, devotes himself to his "chamber jazz" project. The Billy Childs Ensemble's 2005 album *Lyric* blended classical elements with jazz and was honored with multiple Grammy awards. Childs plays several solo selections from that recording, including "Into the Light" and his Grammy-nominated arrangement of "Scarborough Faire."

## March 8 • Joanne Brackeen

Joanne Brackeen is a virtuoso pianist, master composer, and all-around brilliant musician. Often called "the Picasso of jazz piano," Brackeen shatters convention with her visionary spirit. Like McPartland, Brackeen has also been a trailblazer for women in jazz. The two old friends get together on McPartland's "Ambiance" and Coltrane's "Giant Steps."

## March 15 • Jesse Green

Pianist, composer and arranger Jesse Green is an extraordinary musician with deep jazz roots. His father was trombonist Urbie Green and his mother Kathy Preston was a big band singer. Drawing on this jazz legacy, Green's approach to the piano is artful, skillful, and swinging. He performs his own tune, "My Miracle," before honoring his host with a version of McPartland's "Twilight World."

## March 22 • Kate McGarry

Singer/songwriter Kate McGarry has traveled many musical paths, exploring everything from Celtic music to swing and various genres in between. Her voice, always full of emotion, can be sweet, soulful or swinging, giving her the freedom to chart her own musical course. With pianist and accordion player Gary Versace, McGarry performs



The Met's gala opening features *Madama Butterfly*, conducted by Music Director James Levine and starring Chilean soprano Cristina Gallardo-Domâs as Cio-Cio-San on March 7th on the *Classics & News Service*.

"Heather on the Hill," and McPartland joins in on Cole Porter's "I Love You."

## March 29 • Christopher Ziemba

Buffalo native Christopher Ziemba is an amazing young pianist and composer, currently honing his craft at the Eastman School of Music. He took the stage at age 7, playing with his hometown philharmonic, and he's already performed at the Kennedy Center and Carnegie Hall. Ziemba makes his Piano Jazz debut, performing "Dream Dancing" and "The Nearness of You."

## The Thistle &amp; Shamrock

## March 1 • Welsh Momentum

Welsh roots recordings can vary from traditional harp music to genre-bending blends of Latin, funk, and Afrobeat. This week we bring you established and emerging artists, including Drymbago, Mim Twm Llai, Gwenan Gibbard, and Crasdant.

## March 8 • New Traditions

Music from traditional roots absorbs new influences and styles from the Celtic heartlands and

around the world. Hear the best of these emerging sounds on this week's show.

## March 15 • Irish Classics

In a nostalgic browse through Irish classics of the '70s and '80s, hear early music from Bothy Band, Kevin Burke, and Paul Brady.

## March 22 • Solas

The music of Solas is always exciting perhaps because it's constantly evolving. On this show, Seamus Egan and Win Horan chat about their roles in shaping Irish-America's most influential band and share loads of their music.

## March 29 • Bass Rock

Contributions by acoustic and electric bass to Celtic music are subtle, imaginative and, with players like Alain Genty, firmly in the foreground.

## New Dimensions

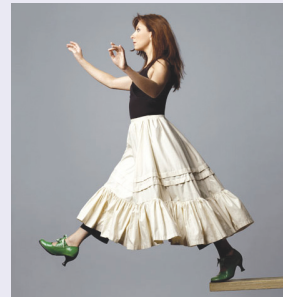
**March 1 • Remaining Unstruggled in a Struggling World** with Zachoeje Rinpoche

**March 8 • The Rhythm of Healing** with Reinhard and Cornelia Flatschler

**March 15 • Turning Anger and Fear into Compassion and Courage** with Judith Orloff, M.D.

**March 22 • Your Spiritual Capital in a Struggling Economy** with Ernest Chu

**March 29 • Reclaiming the Feminine** with Gail Straub



Natalie Dessay stars in Mary Zimmerman's new production of Bellini's *La Sonnambula*, conducted by Evelino Pidò on the March 21st broadcast of the *Metropolitan Opera*.

# PROGRAM GUIDE

## CLASSICS & NEWS

www.ijpr.org



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ASHLAND  
\*KSOR dial positions for translator communities listed below

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MYRTLE POINT/  
COOS BAY

**KLMF 88.5 FM**  
KLAMATH FALLS

**KNHT 107.3 FM**  
RIO DELL/EUREKA

**KLDD 91.9 FM**  
MT. SHASTA

### Monday through Friday

5:00am Morning Edition  
7:00am First Concert  
12:00pm Siskiyou Music Hall  
4:00pm All Things Considered  
7:00pm Exploring Music  
8:00pm State Farm Music Hall

### Saturday

6:00am Weekend Edition  
8:00am First Concert  
10:00am Metropolitan Opera  
2:00pm Siskiyou Music Hall  
3:00pm From the Top  
4:00pm All Things Considered

5:00pm On With the Show  
7:00pm State Farm Music Hall

### Sunday

6:00am Weekend Edition  
9:00am Millennium of Music  
10:00am Sunday Baroque  
12:00pm Siskiyou Music Hall  
3:00pm Car Talk  
4:00pm All Things Considered  
5:00pm To the Best of Our Knowledge  
7:00pm State Farm Music Hall

### Translators

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Parts of Port Orford, Coquille 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Redding 90.9
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Weed 89.5
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	
Canyonville 91.9	Gold Beach 91.5	Mendocino 101.9	
Cave Junction 89.5	Grants Pass 88.9	Port Orford 90.5	
Chiloquin 91.7	Happy Camp 91.9		

## Classics & News Highlights

\* indicates birthday during the month.

### First Concert

Mar 2 M Smetana\*: *Wallenstein's Camp*  
Mar 3 T Bizet: *Carmen* Suite No. 2  
Mar 4 W R. Strauss: Horn Concerto No. 1  
Mar 5 T Villa-Lobos\*: String Quartet No. 1  
Mar 6 F Beethoven: *Knightly Ballet*  
Mar 9 M Myslivecek\*: Concertino in E flat major  
Mar 10 T Honegger\*: Symphony No. 1  
Mar 11 W Cowell\*: Variations on Thirds for Viola and String Orchestra  
Mar 12 T Liszt/Verdi: *Réminiscences de Simone Bocanegra*  
Mar 13 F Mendelssohn: Violin Concerto in E minor  
Mar 16 M Tchaikovsky: *Romeo and Juliet*  
Mar 17 T Brahms: Waltzes, Op. 39  
Mar 18 W Rimsky-Korsakov\*: *Sinfonietta on Russian Themes*  
Mar 19 T Reger\*: Cello Sonata  
Mar 20 F Tailleferre: Piano Concerto  
Mar 23 M Vaughan Williams: Phantasy Quintet  
Mar 24 T Sibelius: Symphony No. 7  
Mar 25 W Bartok\*: Piano Concerto No. 3  
Mar 26 T Haydn: String Quartet No. 15 in B flat major  
Mar 27 F d'Indy\*: *Souvenirs*  
Mar 30 M Rodrigo: *Concierto de estío*  
Mar 31 T Mozart: Piano Concerto No. 16 in D major

### Siskiyou Music Hall

Mar 2 M George Macfarren\*: Symphony No. 7  
Mar 3 T Torroba\*: *Castillos de España*  
Mar 4 W Dvorak: Piano Quintet in A major  
Mar 5 T Anton Rubinstein: Symphony No. 3 in A major  
Mar 6 F Verdi: String Quartet in E minor  
Mar 9 M Napravnik: Concerto Symphonique in A minor  
Mar 10 T Bruch: Violin Concerto No. 2  
Mar 11 W Ernst Toch: *Tanz-Suite*, Op. 30  
Mar 12 T Hovhanness: Guitar Concerto No. 2  
Mar 13 F Schubert: Symphony No. 4, "*Tragic*"  
Mar 16 M Brahms: String Quintet No. 2 in G major  
Mar 17 T Field: Piano Concerto No. 4  
Mar 18 W Grieg: String Quartet No. 1 in G minor  
Mar 19 T J.S. Bach\*: Orchestral Suite No. 1 in C major  
Mar 20 F Rachmaninov\*: Piano Concerto No. 2  
Mar 23 M J. Sperger\*: Symphony in F major  
Mar 24 T Mozart: Violin Concerto No. 5  
Mar 25 W Tchaikovsky: Symphony No. 5  
Mar 26 T Foote: Piano Quartet in C major  
Mar 27 F Beethoven: Quintet, Op. 16  
Mar 30 M Roussel: Symphony No. 2  
Mar 31 T Haydn\*: Symphony No. 45, "*Farewell*"

### Metropolitan Opera

**March 7 • Madama Butterfly**  
Conductor: Patrick Summers. Cristina Gallardo-Domâs, Maria Zifchak, Marcello Giordani, Dwayne Croft  
**March 14 • Rusalka**  
Conductor: Jiri Belohlávek. Renée Fleming, Christine Goerke, Stephanie Blythe, Aleksandrs Antonenko, Kristinn Sigmundsson  
**March 21 • La Sonnambula**  
Conductor: Evelino Pidò. Natalie Dessay, Juan Diego Flórez, Michele Pertusi  
**March 28 • Das Rheingold**  
Conductor: James Levine. Wendy Bryn Harmer, Yvonne Naef, Jill Grove, Kim Begley, James Morris, Richard Paul Fink, Franz-Josef Selig, John Tomlinson

### From The Top

**March 7 •** New England Conservatory's Jordan Hall, Boston, MA. *From the Top* comes from its home at New England Conservatory's Jordan Hall where guest artist Hilary Hahn plays with a number of talented young musicians and meets her number one fan.  
**March 14 •** Warren Performing Arts Center, Indianapolis, IN. TBA  
**March 21 •** Wortham Theater Center, Houston, TX. This week's show comes from one of the world's leading opera houses with an exciting



# News & Information

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**KSYK AM 1490**  
YREKA

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MT. SHASTA

**KPMO AM 1300**  
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Klamath Falls  
91.9 FM

## Monday through Friday

5:00am BBC World Service  
7:00am Diane Rehm Show  
8:00am The Jefferson Exchange  
10:00am Here & Now  
11:00am Talk of the Nation  
1:00pm To the Point  
2:00pm The World  
3:00pm The Story  
4:00pm On Point  
6:00pm World Briefing from the BBC  
7:00pm As It Happens  
8:00pm The Jefferson Exchange  
(repeat of 8am broadcast)  
10:00pm BBC World Service

## Saturday

5:00am BBC World Service  
7:00am The State We're In  
8:00am Marketplace Money  
9:00am Studio 360  
10:00am West Coast Live  
12:00pm Whad'Ya Know  
2:00pm This American Life  
3:00pm A Prairie Home Companion  
5:00pm Selected Shorts

6:00pm The Vinyl Cafe  
7:00pm New Dimensions  
8:00pm BBC World Service

## Sunday

5:00am BBC World Service  
8:00am To the Best of Our Knowledge  
10:00am On The Media  
11:00am Marketplace Money  
12:00pm Prairie Home Companion  
2:00pm This American Life  
3:00pm Studio 360

## KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm Le Show

4:00pm Zorba Paster on Your Health  
5:00pm Global Vision  
6:00pm People's Pharmacy  
7:00pm The Parent's Journal  
8:00pm BBC World Service

## News & Information Highlights

### Selected Shorts

#### March 7 • Strange Rituals

"Pilgrims" by Julie Orringer, read by Jill Eikenberry  
"The Winnowing of Mrs. Schuping" by Padgett Powell, read by James Naughton

#### March 14 • Women on a Mission

"A Shock for the Countess" by C.S. Montanye, read by Fionnula Flanagan. "Katherine Comes to Yellow Sky" by Mark Helprin, read by Lisa Gay Hamilton

#### March 21 • Two Tough Guy Writers

"The Creeping Siamese" by Dashiell Hammett, read by John Shea. "Make Westing" by Jack London, read by Steven Gilborn

#### March 28 • Trying to Cope

"We" by Mary Grimm, read by Patricia Kalember  
"Chivalry" by Neil Gaiman, read by Jane Curtin

### Tess Vigeland, host of Marketplace Money

A graduate of the Medill School of Journalism at Northwestern University in Evanston, Ill., Vigeland is a longtime public radio veteran, both as a reporter and host. Vigeland served as host of Marketplace Morning Report for three and a half years and as substitute host on Marketplace. Prior to joining the team at Marketplace, Vigeland reported and anchored for Oregon Public Broadcasting radio and television in Portland and at WBUR radio in Boston. She has covered numerous national and international stories, including the Northern Ireland peace talks in Belfast,

the New England mob trials and the separate but tandem scandals around former U.S. Senator Bob Packwood and figure skater Tonya Harding. Vigeland has earned numerous awards in her reporting career, including five Associated Press awards and three from the Society of Professional Journalists. For her coverage of the Packwood scandal, she received a Corporation for Public Broadcasting Silver Award.



Tess Vigeland, host of *Marketplace Money*

lineup of young singers and instrumentalists who will all come together for a finale from Humperdinck's *Hänsel and Gretel* conducted by Christopher O'Riley.

**March 28** • Saenger Auditorium, Mobile, AL. TBA

### Exploring Music with Bill McGlaughlin

#### Week of March 2 • Schumann

A biography of the torrid life of one of Germany's early romantics!

#### Week of March 9 • Under the Hood, Part II

Back by popular request, Bill takes us through the inner workings of five great symphonies by Haydn, Beethoven, Brahms, Tchaikovsky and Sibelius.

#### Week of March 16 • Orpheus in the New World

This week looks at the rich, diverse and delightful "music from the hood." With communications and travel offering cultural exchange like never before, today's composer draws from an enormous palette, giving voice to the amazing era in which we live.

#### Week of March 23 • Wagner's Ring Cycle

From leitmotifs to lighter fare, a five-hour exploration of Richard Wagner's crowning operatic achievement.

#### Week of March 30 • Gershwin

A true American original! Join us for a week-long look at the life and soulful music of George Gershwin, including his *Rhapsody in Blue*, *An American in Paris* and *Porgy and Bess*.

# Art



## ROGUE VALLEY

### Theater

- ◆ The Oregon Shakespeare Festival presents four shows this month:

*Macbeth*, thru Nov. 1st

*Death and the King's Horseman*, thru Jul. 5th

*The Music Man*, thru Nov. 1st

*Dead Man's Cell Phone*, thru Jun. 19th

*The Servant of Two Masters*, Mar. 25–Nov. 1st

Shows at 1:30 & 8 pm. OSF theaters are located on Pioneer Street, Ashland. (541) 482-4331. [www.osfashland.org](http://www.osfashland.org).

- ◆ Oregon Stage Works presents *Deathtrap*, a comedy-thriller, thru Mar. 1. Located at 185 A Street, Ashland. (541) 482-2334 [www.oregon-stageworks.org](http://www.oregon-stageworks.org)

- ◆ Camelot Theater presents *Bullshot Crummond*, a comedy, thru Mar. 1, then *Shenandoah*, March 12–April 12. Located at Talent Ave & Main St, Talent. (541) 535-5250 [www.camelottheatre.org](http://www.camelottheatre.org)

### Music & Dance

- ◆ The Southern Oregon Music Department presents a variety of music this month:

Mar. 6th, the SOU Jazz Ensemble, 8 pm

Mar. 7th, the Jefferson State Choral Coalition, 3 & 8 pm

Mar. 9th, Guest Artist: Kartik Seshadri, sitar, 8 pm

Mar. 10th, SOU Percussion Ensemble: "Be Prepared," 8 pm

Mar. 12th, SOU Symphonic Band, 8 pm

Mar. 13–14th, Chamber Music Concert: Altemberg Trio, 8 & 3 pm

Mar. 15th, SOU Choirs Concert, 3 pm

SOU Music Recital Hall, 1250 Siskiyou Blvd., Ashland (541) 552-6101

- ◆ The Rogue Valley Symphonic Band and Wind Ensemble present their first concert of the year on March 8th, 3 pm, at Westminster Presbyterian Church, 2000 Oakwood Drive, Medford (541) 488-2926

- ◆ Jefferson Baroque Orchestra and Chorus presents a program of theatrical and ballet music of Louis XIV's composer, Jean-Baptiste Lully. On Mar. 7th, 8 pm, at Newman Methodist Church, 6th & B St. Grants Pass; and on Mar. 8th, 3 pm, at Rogue Valley Unitarian Fellowship, 87 4th St., Ashland. (541) 592-2681

- ◆ The Oregon Cabaret Theater presents *Kickin' The Clouds Away*, a musical, thru Mar. 29th. Located at 1st & Hargadine Sts., Ashland. (541) 488-2902 [www.oregoncabaret.com](http://www.oregoncabaret.com)

- ◆ St. Clair Productions presents the Battlefield

Band performing "Forward with Scotland's Past" on Mar. 11th, at the Unitarian Center, 4th and C Streets, Ashland. On Mar. 24th, the Andy Statman Trio, at Havurah Shir Hadash, 185 N. Mountain, Ashland. Both shows at 8 pm. [www.stclairerevents.com](http://www.stclairerevents.com) (541) 535-3562.



Maya, a chamber trio of flute, harp and percussion perform at the Jacoby Auditorium in Roseburg on March 22nd.

- ◆ At the Craterian Theater this month:

Mar. 5th, "The Phantom Tollbooth" at 4 & 7 pm. Recommended for grades 5–8.

Mar. 7–8th, The Rogue Valley Chorale performs "Music! Music! Music!!"

Mar. 10th, The Duke Ellington Orchestra. 8 pm.

Mar. 12th, the Jackson County Community Concert Association presents baritone Daniel Narducci. 7:30 pm.

Mar. 14th, "America 1968," a multi-media musical documentary. 8 pm.

March 18–21st, the Children's Musical Theatre of Oregon performs "Broadway II." 7 pm.

The Craterian Ginger Rogers Theater is located at 23 S. Central Ave., Medford. (541) 779-3000 [www.craterian.org](http://www.craterian.org)

Send announcements of arts-related events to:  
Artscene, Jefferson Public Radio,  
1250 Siskiyou Blvd., Ashland, OR 97520  
or to [paul.b.christensen@gmail.com](mailto:paul.b.christensen@gmail.com)

March 15 is the deadline  
for the May issue.

For more information about arts events,  
listen to JPR's Calendar of the Arts or visit our  
online Community Calendar at [www.ijpr.org](http://www.ijpr.org)

- ◆ Music at St. Mark's presents a piano recital by Joanna Trzeciak on Mar. 15th, 3 pm. Located at Fifth and Oakdale in Medford. (541) 858-8037

### Exhibitions

- ◆ First Friday Art Walk in downtown Ashland and the Historic Railroad District on the first Friday of each month. 5–8 pm. (541) 488-8430 or [www.ashlandgalleries.com](http://www.ashlandgalleries.com)

- ◆ Live music and art in Grants Pass on the first Friday of each month, 6–9 pm. At H and 5th Sts., Grants Pass. (541) 787-0910

- ◆ "Arp's Atlas of Peculiar Galaxies" at the Schneider Museum of Art thru Mar. 28th. Located at 1250 Siskiyou Blvd., Ashland. (541) 552-6245 or [www.sou.edu/sma/exhibitions](http://www.sou.edu/sma/exhibitions)

- ◆ The 6th Annual Art in the Applegate at Valley View Winery on March 1st. 11 am. At 1000 Applegate Road, Jacksonville (Ruch). (541) 846-1777.

- ◆ The FireHouse Gallery is showing "Abra-cadabra: Tricks and Tricksters," Mar. 4–13th, and "The Intimate Landscape," Mar. 5–14. FireHouse Gallery, Rogue Community College, 214 SW 4th Street, Grants Pass (541) 956-7339

- ◆ "Woman's Journey – A Retrospective Art Exhibition" at the Rogue Gallery & Art Center, thru Mar. 13. At 40 South Bartlett St., Medford (541) 772-8118

## NORTH CALIFORNIA

### Theater

- ◆ At the Cascade Theater this month:

Mar. 3rd, the California Theatre Center performs "Really Rosie," for grades K and up. 9:30 am

Mar. 5th, "Zappa Plays Zappa," Dweezil Zappa's homage and performance of his father's music. 8 pm.

Mar. 7th, "A Touch of Classical Piano," world class piano artists and composers in concert, 8 pm

Mar. 8th, "An Evening with Bebe Neuwirth," 7:30 pm

Mar. 13–15th, the Sundial Film Festival, a celebration of digital film and photography

Mar. 27–28th and April 3–4th, The Dance Project's "EXPOSED! A Celebration of Dance"

1733 Market Street, Redding. (530) 243-8877 [www.cascadetheatre.org](http://www.cascadetheatre.org)

- ◆ Riverfront Playhouse presents *10 Little Indians and Then There Were None*, Mar 21–April 14th. Riverfront Playhouse 1620 E. Cypress, Redding 530-547-3924

- ◆ *INSECTIA...the ant war*, theatre for family and



school audiences. Mar. 1, 7:30 pm. Van Duzer Theatre at Humboldt State University, Arcata (707) 826-3928

◆ Shasta College Theatre presents *A Streetcar Named Desire*, on Mar. 19–28th. 7 pm. Shasta College Theatre, 11555 Old Oregon Trail, Redding (530) 242-7730



The Scottish group Battlefield Band, founded in Glasgow in the 1970s, performs “Forward with Scotland’s Past” on March 11th in Ashland.

### Music

◆ The Shasta Symphony performs its Winter Concert on Mar. 1st. 3:15 pm. Shasta College Theatre, 11555 Old Oregon Trail, Redding. (530) 242-7730

◆ Shasta Community Concerts presents “Crystal Harmony,” performing on glasharp, verrophon & glass flute, Mar. 2. Then on March 31st, “American Jukebox,” with singers, dancers, costumes & sets. 7:30 pm. At Redding Convention Center, 700 Auditorium Drive, Redding. (530) 247-7355

### Exhibitions

◆ “2nd Saturday Art Hop,” is a monthly event, celebrating the arts and culture in Redding and the North State. 6–9 pm. (530) 243-1169

◆ Spring Art Exhibit, thru Mar. 4th. Redding City Hall, 777 Cypress Avenue, Redding [www.reddingart.org](http://www.reddingart.org)



On March 24th, St. Clair Productions presents the Andy Statman Trio at Havurah Shir Hadash in Ashland.

## UMPQUA

### Theater

◆ *Judge Dunson’s Secret*, March 5–22nd. 7:30 & 2 p.m. Centerstage Theatre, Umpqua Community College, 1140 Umpqua College Rd., Roseburg

◆ Umpqua Actors Community Theatre presents *Boy Gets Girl*, thru Mar. 8th. At the Betty Long Unruh Theatre, 1614 West Harvard, Roseburg. (541) 673-2125

### Music & Dance

◆ Parker String Quartet, Mar. 1st, 3 pm. Rose Theater, Roseburg High School, Roseburg. (541) 496-4546

◆ Maya, a chamber trio of flute, harp and percussion in concert on Mar. 22nd, 2 pm. Jacoby Auditorium, Umpqua Community College, Roseburg.

◆ Scottish and English Country Dancing, Fridays, 7 pm. At the Roseburg VA Medical Center, Building 16, Auditorium, Roseburg



On March 5th, “Zappa Plays Zappa,” Dweezil Zappa’s homage and performance of his father’s music at the Cascade Theatre in Redding.

### Exhibition

◆ “She Flies with Her Own Wings: Art in Celebration of Oregon” thru March 20th. At the Art Gallery at Umpqua Community College, Roseburg.

## OREGON AND REDWOOD COAS

### Theater

◆ *The King and I*, thru Mar 1st. At Little Theatre on the Bay, 2100 Sherman Ave., North Bend 541-297-5862 [www.ltob.net](http://www.ltob.net)

### Music

◆ The Oregon Coast Music Association presents the Arioso String Quartet performing a Storm Watcher Concert on Mar. 7th. 2 pm. Marshfield Auditorium, Coos Bay. (541) 267-0938.

◆ Caroline Herring performs on Mar. 14th. 8 pm. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

### Exhibitions

◆ At the Coos Art Museum:  
Ruthanne McSurdy Wong – Assemblage Art thru April 11th

Sculptural Works thru April 11th  
Artistic Microscopy from the Oregon Institute of Marine Biology thru April 11th  
Pacific Northwest Sculptors Group Exhibition, Mar. 6–April 11th  
At 235 Anderson Ave, Coos Bay. (541) 267-3901 [www.coosart.org](http://www.coosart.org)

◆ At the Humboldt Arts Council:  
“Interior Histories,” thru Mar 25  
“Surveillance,” thru Mar 25  
“6th Annual Northwest Eye,” thru April 8  
The Morris Graves Museum of Art, 636 F Street, Eureka. (707) 442-0278

## KLAMATH

### Theater

◆ The Linkville Players present *The Heiress*, thru Mar. 22, and *DOUBT: A Parable*, Mar. 13–April 4th. 7:30 pm. The Linkville Playhouse is at 201 Main Street, Klamath Falls. (541) 884-6782.

### Music and Dance

◆ Klamath Blues Society sponsors a blues jam every Thurs., 8:30–midnight. At King Falls Lounge, 2765 Pershing Way, Klamath Falls. (541) 882-8695

◆ At the Ross Ragland Theater this month:  
Duke Ellington Orchestra, on Mar 11th  
The Fab Four, on Mar. 13th  
“A St. Patrick’s Celebration,” on Mar 17th  
“FROGZ!” on Mar 29th  
All shows at 7:30 pm. At 218 N. 7th St., Klamath Falls. (541) 884 – L-I-V-E [www.rrtheater.org](http://www.rrtheater.org)



The ultimate Beatles tribute band, The Fab Four, performs on March 13th at the Ross Ragland Theater in Klamath Falls.

# CLASSIFIED ADS

## SERVICES

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## GOODS

Math Fun With Dr. Vectra and Friends. A book by James Livers, consisting of fun and entertaining stories that will amaze you and improve your math skills. [www.doctorvectra.com](http://www.doctorvectra.com) (541) 672-2770, 3080 NE Slope St., Roseburg, OR 97470.

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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

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# An Evening with Bebe Neuwirth

**Featuring 2-time Tony and  
Emmy Award winner Bebe Neuwirth**

Star of Broadway's *Chicago* and  
Dr. Lilith Sternin on the hit TV series *Cheers*

Sunday, March 8 ■ 7:30pm  
at Redding's historic Cascade Theatre

Best known as Dr. Lilith Sternin on the hit television series *Cheers*, Bebe Neuwirth is an exciting song stylist and dancer who has captivated audiences across the country with her signature brand of supple sass. Her Broadway credits include *A Chorus Line*, *Sweet Charity*, *Damn Yankees* and the 1996 revival of *Chicago*, in which her role as Velma Kelly earned her both Tony and Drama Desk Awards as Best Lead Actress in a Musical.

Bebe's hilarious and high-energy one woman show features an eclectic selection of songs by Cole Porter, Stephen Sondheim, Kurt Weill and even Tom Waits — as well as her *Chicago* composers, John Kander and Fred Ebb.

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